

# **THE WINGED CHARIOT**

Volume IV - Issue 1

# THE WINGED CHARIOT

% MoonStar Enterprises

P. O. Box 8458

San Diego, CA 92102

A newsletter devoted to the Tarot discipline. Annual subscriptions: \$10.00 U.S.A., \$12.50 Canada/Mexico, and \$15.00 elsewhere. Eight issues published erratically. Sample copies: \$2.00.

Back issues of Volume II are available: \$2.00 each or \$10.00 for the entire cycle of 8 issues.

Personal ads are free. Business ads cost \$3.00 for 25 words or less + 15¢ per additional word. Ads must be Tarot oriented and we reserve the right to edit or refuse ads.

Make checks and money orders payable to Tracey Hoover. Comparable trades are acceptable in lieu of payment, subject to the Editor's discretion.

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# T H E   C E L T I C / D R U I D   T A R O T

## (PART V)

Volume III of The Winged Chariot hosted the introduction of the Celtic/Druid Tarot - a philosophical blend of Celtic/Druid concepts with Tarot structure. Part I (Issue 1) introduced the system, based on the Tree-Alphabet Calendar used by the Celts. This system is exhaustively treated in Graves' The White Goddess. Graves' theories are the primary inspiration behind the Celtic/Druid Tarot. So it is appropriate that the Celtic/Druid Tarot is dedicated to Graves and his White Goddess.

Issues 2, 3 and 4 of Volume III covered 17 Celtic letter/tree and Tarot Major Arcana correspondences. This article will complete that exploration; upcoming issues will treat the Minor Arcana.

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Furze was considered a protection against witches by the Welsh. Graves attaches a religious importance to the fact that its flowers are attacked by the first bees of the year, as are the ivy's by the last. Continental Celts (Gauls) worshipped the goddess On-niona, her name being a compound of the letters Onn and Nion (dating the time of her festival at the spring equinox falling at the end of the ash month). Significantly, she was worshipped in ash groves. Spring furze fires were lit in areas under Graeco-Roman influence in honor of Jupiter in his aspect as god of shepherds. According to the Lunar Calendar, the shrub is considered to be a good luck gift to a woman.

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SUN (XIX): The furze is an apt symbol to represent the Sun of the nineteenth trump, as it heralds the beginning of the Sun's reign over spring and summer (as opposed to its decline and death in autumn and winter). The Sun trump is traditionally the most positive card of the Tarot pack and symbolizes regeneration. Spring also shares these positive, regenerating attributes and its symbolism aligns harmoniously with the nineteenth arcanum.

UR (U), Summer Solstice, HEATHER: The heather is the tree of midsummer and is therefore an appropriate representative of the summer solstice. Its red flowers infer its passionate nature. It is associated with mountains and bees; thus, it is also associated with the Goddess-as-Queen-Bee about whom male drones swarm in summer. The Gallic heather goddess, Uroica, was often depicted as a queen bee. Her name is a combination of the Celtic letter Ur and the Greek letter for heather, ereice. Paradoxically, white heather is used as a protection against the acts of passion symbolized by the queen bee.

STRENGTH: There is a comfortable alignment of heather with the eighth trump. The redness of its berries and its association with passion correspond to the image of the lion. The paradoxical nature of the heather is reflected in the figure of the woman in the arcanum who interacts with the lion; she takes on the nature of both Uroica as the emasculating queen bee as well as the chasteness endowed by the white heather.

EADHA (E), Vernal Equinox, WHITE POPLAR (Aspen):

The white poplar is the tree of old age, which aligns well with its placement at the Vernal Equinox (implying the mature harvest of experience being gathered and stored for the long winter ahead). It is also known as the shield-maker's tree. In ancient Ireland the measuring rod of coffin-makers was made of aspen as a reminder to dead souls that death was not the final transformation. A Christian legend made the aspen the tree originally chosen for Jesus' cross; upon realizing this, it began to tremble and has done so ever since. Its life/death aspects are emphasized in the colors of its leaves - alternating light and dark on each side (also symbolic of the Sun and Moon).



JUSTICE (XI): The karmic implications of the white poplar and Eadha align very well with the eleventh arcanum, Justice. According to commentaries of Roman observers, Celts/Druids believed in the transmigration of souls - a concept similar to those of Pythagoras and the oriental view of karma. The coffin-maker's measuring rod represents an evaluation of life. Old age is also the period when an individual processes his previous actions in order to prepare for the impending experiences of death and post-death. Similarly the image of Justice presents his scales for a weighing. These concepts fit in with the astrological symbolism of Libra - commonly identified with Justice. The dual life/death aspects of the white poplar fill both pans of the scales shared by Justice and Libra.

IDHO (I), Winter Solstice, YEW: Native to Britain, the yew is the death tree of all Europe. Yew yielded the best bows, which enhanced its deadly reputation. Irish Celts poisoned their weapons with a combination of yew-berry, hellebore and devil's bit. Yews were planted in churchyards; folklore claimed they extended their roots to the mouth of every corpse. Planted near a house, it was thought to bring death to the family. Yew is the longest living tree and, like the oak, takes a long time to mature. But, Graves notes, when "seasoned and polished its wood has an extraordinary power of resisting corruption." Also, despite its morbid associations, it is still used as a homeopathic remedy for snake-bite.

The yew was one of the Five Magic Trees of Ireland - the Tree of Ross. (Three of the Five were ashes - the Tree of Tortu, the Tree of Dathi and the Branching Tree of Usnech - while the remaining Tree of Mugna was a blackthorn.) The Tree of Ross was called the Renown of Banbha (the death/crone aspect of the Irish Triple Goddess), the Spell of Knowledge and the King's Wheel (i.e., the death letter Idho brings the wheel of life, AA, full circle). Banbha is the Celtic equivalent of Greek Hecate, to whom the yew was also sacred.

Idho falls on the eve of the Winter Solstice, the night before the Day of Liberation; thus Ailm and Idho are sisters, as lead is to silver.

DEATH (XIII): As the death tree of Europe, the yew naturally aligns with the Death trump, as does the letter Idho in its connection with goddesses representing the death aspect of the Triple Goddess. The yew itself contains no associations with regeneration, which is implicit in the Death arcanum; yet its use as an antidote to snake-bite brings to mind the idea of the snake as a symbol of transformation, regeneration and eternity.

II (Y), Winter Solstice, MISTLETOE: II reduplicates the death letter Idho, as AA is the reduplication of the life letter A. All share the same vowel station. Kendricks (The Druids) notes Pliny's claim that the Druids held nothing more sacred than mistletoe and the oak. The gathering of mistletoe was steeped in religious ritual - if possible, on the 6th day of the Moon. The rite involved preparing a banquet in an oak grove. Two white bulls were bound together by their horns. A white robed Druid climbed an oak and cut the mistletoe with a golden sickle, handing it to white-cloaked Druids below. Sacrificial human victims were slain with prayers to the gods to render the gift propitious. Per Kendricks, this ceremony was a manifestation of even more ancient universal tree worship, as mistletoe was also sacred in the Torres Strait and by the Ainu of Japan. Its evergreen character was probably a natural symbol of immortality.

In the Celtic/Druid tongue, mistletoe translates as "all-heal." It was valued as a panacea and an aphrodesiac. To it was ascribed a quickening virtue and a portion prepared from it was believed to fertilize barren cattle. It was also utilized as an antidote for all poisons.

WORLD (XXI): II, as the last letter in the series, and mistletoe, with its potent qualities and suggestion of the resurgence of life amidst death, are complementary links to the final trump of the Tarot series, the World. As II suggests the continuation of life beyond death (I and yew), so the World holds the promise of continuing existence on a new plane. The World dancer has been described as the Philosopher's Stone of the alchemists or the Elixir of Life, which bestowed youth and health - as the mistletoe was believed to have done.



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TAROT NETWORK NEWS HAS GONE GLOSSY - AN ATTRACTIVE ENHANCEMENT. THE QUALITY REMAINS. EDITOR GARY ROSS NOW HAS THE ASSISTANCE OF A GROUP OF COMMITTED COWORKERS. THE MOST EXCITING NEW OFFERING IS THE TAROT WAREHOUSE - INTRODUCING THE AVAILABILITY OF NON-COMMERCIAL TAROT PRODUCTS. DR. SHIGEKI GOMI'S TAROT DECKS (ENTROPY TAROT, FANTASTIC MEDICAL TAROT AND BUDDHISTIC FANTASY TAROT) ARE HIGHLIGHTED. OTHER TREATS INCLUDE POSTERS OF THE T/AQUARIAN AGE/ROYAL MAZE TAROT, CASSETTES OF THE 1984 TAROT SYMPOSIUM AND SHELLEY FLANDERS' MAJOR ARCANA GREETING CARDS. CONTACT CALLISTO PUBLISHERS, 2860 CALIFORNIA ST., SAN FRANCISCO, CA 94115 FOR ORDERING INFORMATION.

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MAGICAL CHILDE, 35 W. 19TH ST., NEW YORK, NY 10011, OFFERS THE TAROT OF INITIATION MAJOR ARCANA ILLUSTRATED BY EMMETT BRENNAN WITH COMMENTARY BY STEVEN MARSHALL. IT'S A PLEASANT RENDITION COSTING \$12.00.

\* See the Classifieds for ordering information.

## HEALING WITH TAROT

(through Shekhinah Mountainwater)

### SOME THOUGHTS ON TAROT AND CIRCLES

*Birth and Life and Death...these are the basic kernels of truth in the complex weavings of myth and symbol. In the rational, linear world these experiences are symbolized in a framework of two; a dyad that is at once linear and conflicted: Life vs. Death.*

*Patriarchy is a dyad, basically; Male vs. Female. We generate our social forms and therefore personal human destiny through such belief/thought-forms.*

*The Life/Death dyad creates a pain state automatically. One must be either dead or alive, and there is no passage-way inbetween except unknowingness and terror. Observe the violent styles of birthing and dying we engage in nowadays.*

*Matristic myths seem to concur; they are based on odd-numbered forms: monads, triads, pentangles, curves, circles, spirals, spheres. Contrast these with the polarities, oppositions, squares and cubes of present-day culture.*

*Birth/Life/Death is a triad, and therefore a circle. One leads inexorably to the next, on and on, forever. This basic thoughtform generates a whole different reality. Because it assures us of our immortality, our connection with all the vibrating universe, and its eternal flux and flow. Triads give us flow, connection, circular energy. And circles introduce a new set of symbolic reality-makers.*

*In our century the most crucial symbol that circles can express is the circle of human cooperation. As we understand the ecological circle that creates the balance of life in nature, so we begin to understand that as a race we have our own ecology.*

*Humanity may be the only species that turns and preys upon itself. (?) At any rate, it is rare. And yet it is evidenced that through our cooperative forms we have survived the best of all. So, how to change the world? Introduce circular structures. Not only on the inner planes. Not only in the material world. But in both - simultaneously.*



Right now our main stumbling block is created by those who do not realize that the way we think, the way we conceive of reality, has a lot to do with the way things turn out. They attack the outer problems head-on, and with a good will, and sometimes effect good changes for awhile. But they are ultimately stumped when the system never seems to really change. We have got to address the inner concepts that glue this whole thing together. In fact, our lives depend upon it!

We have seen the effects of media upon the news. More and more we are coming together as a planet as we begin to think together about the same things. Media pulls our consciousnesses together...even if only temporarily. We are starting to understand how much power there is in that, how the very act of doing it affects the future and our destinies.

When I began to work on a new Tarot system, these were some of the ideas that were buzzing in my head. Most of the basic changes I made were to bring out this circular idea on various levels. It dawned on me that Tarot cards are like a subtle sort of media that connect people through archetypal or universal symbols. This meant that they could be used to change the world, even if only through esoteric or obscure influences.

First of all, I knew that if I ever made a Tarot deck of my own, I wanted them to be round. I could feel in my bones how natural and right this was. I could sense those powerful old images as though they were locked into square boxes, and how putting them into circles would liberate them, send them spinning into a kind of psychic orbit. It seemed right for the times. People are starting to look at circular forms, gather in circles, build circular houses, and so on. Quantum physics is discovering non-linearity. Psychiatry is discovering the amazing powers of the right brain.

Next realization; the cards could be more female. Not that they weren't already; there are some beautiful and powerful goddesses in the old Tarot. But there seemed to be a predominance of male energy in images of authoritarian power. Having fallen in love with the Divine Feminine, I introduced many goddesses into my deck, plus an image of the Horned One, a soft, loving Divine Male.

Another thing that bothered me about older decks was the hierarchy of "major" and "minor" arcana, and the court cards. "Major" meant the greater mysteries or deeper aspects of existence, and "minor" meant more everyday things. I felt that this was a linear split, perhaps necessary for another phase in human consciousness. For the non-linear world of the future, I felt we needed a deck that could express more flow between the spiritual and the mundane; for in this new reality both are equally ordinary, and equally mysterious, too. And so I came up with the idea of applying the five elements of the pentagram: spirit, air, fire, water, and earth. Now all suits can flow in and out of one another more freely. The old Major Arcana have been transformed into the "Spirit Cards," the old Swords have become the "Air Cards," the old Wands are now "Fire Cards," and so on.

Instead of Kings and Queens and Knights and Pages, I decided to introduce Maiden, Mother and Crone Goddesses. This worked nicely with the elements, and also with astrology signs, as there are many goddesses in myth and legend that are connected to the elements and the stars. For example, Oceana, Goddess of the deep waters, makes a wonderful symbol for the Mother of Water

I also felt stymied by the old Sword or air (mental) system. Swords in the heart, swords stabbing people, all kinds of violent sword images. I wanted to spread the violence and struggle of human destiny more evenly throughout the suits, so this too would flow more naturally. After, it is possible to suffer and struggle in any of the elemental realms expressed by Tarot, whether it be mental, active, emotional, physical, or psychic. By putting images of upset energy in all the suits (using natural images such as an Earthquake for earth, a Storm for water, etc.) a lot of new spaces were made in the Air suit. I was able to introduce such images as Meditation, the Puppet (about manipulation) and Choice (about decision-making).

Finally, I tried to create circular energy within each suit by paying attention to the numbers. One-to-ten can be seen as a cycle of energy with a beginning, a middle, an end and then a new beginning. Ten is even made of



one and zero! To augment this theme I made all of my tens groups of people in circles, with the message that the culmination of human experience expresses in community. Ten of Cups is Bliss, showing ten people dancing and celebrating in love and joy. Ten of Pentacles is Thanksgiving, showing a group around the festive table. Ten of Blades (instead of swords) shows a group sitting in circle and passing the rattle for communication process. Ten of Flames shows a group of people from all nations, dancing in a circle. This card is called Cooperation, and is about harmonious interaction; peace on earth.

The result is circles within circles within circles, beginning with the individual round card, the cycles of one-to-ten, the cycles of Maiden, Mother and Crone (which represent, among other things, Birth and Life and Death), the cycle of the twenty-one Spirit Cards, and all encompassed by the five-fold cycle of the elements.

And so, voila! A Tarot system that is circular, non-linear flowing - and a bit wild. Creating and working with the cards is an endless adventure...I find that I never stop learning from them. I hope to reproduce them soon, so that many people will be able to join in the fun. In the meantime, if you are interested in this system, there are two other decks now available, sisters to mine: Daughters of the Moon and the Book of Aradia. If you have trouble finding them, write to me, and I'll send you some information.

\* \* \* \* \*

Shekhinah Mountainwater was featured in Issue 1 of Volume II of The Winged Chariot in an article entitled "Tarot Goddesses Rising." She describes herself as "a priestess and teacher of Women's Mysteries, who has lived and worked in Santa Cruz for many years. She offers readings, classes, magical concerts, a home study course, and a variety of magical services and supplies." For a catalog of offerings, contact her at Box 2991, Santa Cruz, CA 95063.

Shekhinah's submission of this article generated some correspondence. I was curious about her evolution as a Tarotist and her involvement with the collective(s) which manifested the two Tarots mentioned above. Issue 2 will share some of that correspondence.

(The Daughters of the Moon Tarot was reviewed in double Issue(s) 7 & 8 of Volume III.)

# TEMPERANCE

I tend to agree with Butler (Dictionary of the Tarot) that Temperance is "one of the least successful of Tarot designs....it remains essentially what it has been since the beginning, wishy-washy." Keeping this bias in mind, I still can't deny the inspiration that others find in the image, and will try to communicate that enthusiasm despite my lack of it.

The traditional image of Temperance is that of a winged female angel who is heavily robed. Her hair is bound with a circlet boasting a flower at the brow. Standing firmly on earth, she pours fluid from one vase to another. Pollack and others have noted the incongruent angle at which the fluid is poured.

Egyptian designs portray a stylized winged male deity whose profile is set within a huge sun. Renamed The Alchemist, he gazes ahead rather than at the transfer of liquid. The positioning of the vases makes it obvious that he is pouring the contents from the upper one to the lower..

Modern (Rider-oriented) packs usually depict the angel as a winged androgyne rather than specifically female or male. However, most of his associations are with the male solar archangel, Michael. A solar disc replaces the traditional flower on his brow. One foot rests on land while the other is dipped in a stream. Again, the vases exchange the fluid at an impossible angle.

The more usual nonstandard decks indicate the alchemical blending of fire and water rather than of water and water. The most notable of this genre is Crowley's Thoth Card, retitled Art. One of the most unusual departures is the Amazon Tarot card, retitled The Weaver; a Native American woman is pictured working at her loom. It is a potent reconstruction due to women's archetypal association with weaving.

Interpretations of this trump have ranged from the literal translation of its title (temperance = moderation) to that of tempering (recombining elements to make the desired product stronger).



The following material is culled from Tarot texts which offer particular insight into the arcanum:

"...everything about Temperance seems as fluid as the magic liquid she pours." "Significantly, Temperance is the only winged being in the Tarot who descends to earth, confronting [hu]man[ity] face to face." (Nichols)

"On this path of probation we have the lunar fire and the solar light." "The fire of desire and the water of wisdom are there for those who can take and keep them in balance." (Sturzaker)

"The foil of Temperance evokes the global vision of a world in which everything moves by the sublime and awesome magic of Rhythm." (Lionel)

"...the Temperance shaman has come of age. All learning has turned into technical prowess." "Centered in the flow of energies - sun and moon, hot and cold, day and night - she becomes...'a master of thresholds...' (Noble)

"In her function as Diana she governs the tides of earth, and the fluctuations of the Astral Current. She is the natural framework and support for the waxing and waning of the energies of existence." (Wang)

"...the Great Work is never so much a matter of actually changing ourselves, as it is re-emphasizing ourselves -- changing our focus." "The water being poured between the two vessels...is the water of attention." (Sandbach & Ballard)

"She is the image of all the goddesses of individual and inner strengths, all of the stranger fertility goddesses: Isis of the thousand breasts and the Diana of the Ephesians." (Potts)

"Abstract ideas are becoming reality; Temperance is a card of behavior, not concepts." "Temperance shows the personality released by the fearful experience of Death." (Pollack)

"This is Time in its most incomprehensible aspect for [hu]man[ity]. [Humans] think that everything is incessantly flowing in one direction. They do not see that everything eternally meets, that one thing comes from the past and another from the future, and that time is a multitude of circles turning in different directions. Understand this mystery and learn to distinguish the opposite currents in the rainbow stream of the present." (Ouspensky)

"This process of verifying our truths is the act of tempering, which is essential to the motion of elements combining. You are involved with the alchemy of mixing ingredients to obtain an effect." (Morgan)

"The figure thus depicts the traditional work of Kore (Persephone or Proserpine) during her periodical visits to the underworld, where she was said to tend the early growth of the seed (soul) until it should attain sufficient strength to pass from the region of darkness into the realm of light." (Blakeley)

"Vibrations and radiant energy temper experience just as pouring back and forth creates the liquid. Here is it the act, the motion, of integration that is important." (Gearhart & Rennie)

"[In ancient cultures]...the mingling of male and female waters symbolized universal sexual union. Sumer-Babylonian myths attributed the cosmic fertilization of creation itself...to the pouring of seminal waters from Apsu...into the uterine waters of Tiamat,...from whose 'deeps' all things were born." (Walker)

"There are vessels of Gold and Silver, but also of Wood and Earth, and some to honour and some to dishonour." (St. Paul)

"Temperance in the sense of the occult is more concerned with the action of modifying the self to attune to the truths of existence as taught by the Tarot..." (Graves)



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TAROT NOTECARDS, including the Queen of Wands, Ace of Wands and Queen of Pentacles; \$1.00 for any combination of 3; order from B. R. Hoffman, Box 821, Flushing, NY 11354.

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### TAROT - INSPIRED POETRY

Carol Christ's Diving Deep and Surfacing calls attention to the Tarot imagery in Adrienne Rich's The Dream of a Common Language. "Twenty-one Love Poems" (Section II) are modelled on the structure of the Tarot Major Arcana. Rich's borrowing of Tarot structure and imagery reinforces the assertion of its potency. Judy Grahn's Queen of Wands is a similar evocation.

John Wieners' "The Chariot" and Barbara Comstock's "Strength" have been featured in The Winged Chariot. Tarot Network News frequently prints Tarot poems, as does the D.O.M.E. periodical, Aquarian Changes. Every so often a Tarot-oriented poem pops up in a pagan or metaphysical magazine.

Poet Stephen Dunstan created Tarot Poems several years ago but I've been unable to track it down. If anyone is familiar with it or knows of other Tarot-inspired literature, please share it.

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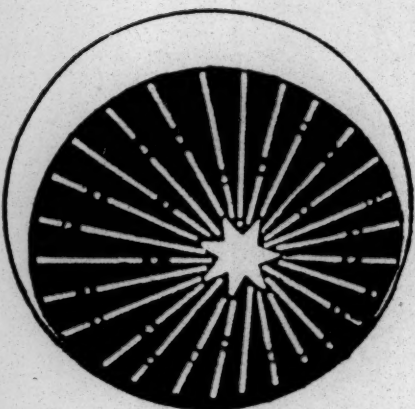
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### T A R O T - I N S P I R E D P O E T R Y

Carol Christ's Diving Deep and Surfacing calls attention to the Tarot imagery in Adrienne Rich's The Dream of a Common Language. "Twenty-one Love Poems" (Section II) are modelled on the structure of the Tarot Major Arcana. Rich's borrowing of Tarot structure and imagery reinforces the assertion of its potency. Judy Grahn's Queen of Wands is a similar evocation.

John Wieners' "The Chariot" and Barbara Comstock's "Strength" have been featured in The Winged Chariot. Tarot Network News frequently prints Tarot poems, as does the D.O.M.E. periodical, Aquarian Changes. Every so often a Tarot-oriented poem pops up in a pagan or metaphysical magazine.

Poet Stephen Dunstan created Tarot Poems several years ago but I've been unable to track it down. If anyone is familiar with it or knows of other Tarot-inspired literature, please share it.



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